



EXODUS FROM NAUVOO ILLINOIS

Painting by John B. Fairbanks in the collections of the LDS Church Museum was made by the artist after his return from Paris.

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Fairbanks and presumably the other artists who were to work in the temple began preparing themselves for the project. Plans and specifications of the ceremonial rooms were sent to Paris, and Fairbanks reduced the time he spent at the Julian and devoted more time to sketching landscapes—frequently in the company of an artist named Rigelot. On July 27, 1892, Fairbanks wrote his last letter from Paris, advising his wife of his plans to travel to a few cities in France and England, to spend a little time in New York and two days in Chicago, and then to be off to Utah.⁵⁸

Of the other artists, Harwood, Pratt, Clawson, and Haag all returned to Utah during the summer of 1892. Haag had requested and been sent additional funds in two installments, “owing to the stringency of the church finances.” Edwin Evans received an additional \$350 at the direction of the First Presidency in September 1892. That sum was probably used by him to reach a suitable stopping point in his studies and to provide means for returning to Utah. By December 1892 he was established in a studio in Lehi, Utah.⁵⁹

What identifiable results came from the expenditure of time, money, and effort by the eight artists and their several sponsors and

⁵⁸J. B. Fairbanks to Lillie Fairbanks, May 23, June 3, July 27, 1892.

⁵⁹“Happenings Hereabouts,” *Salt Lake Herald*, June 10, 1892, p. 8, and “Personal Items,” *ibid.*, July 29, 1892, p. 8; George Reynolds to Haag, November 12, 1892, First Presidency Letterbooks, reel 21, LDS Church Library-Archives, and Reynolds to Evans, September 5, 1892, *ibid.*; “The Lehi Artist,” *Salt Lake Herald*, December 20, 1892, p. 5 (citing the *Lehi Banner*).